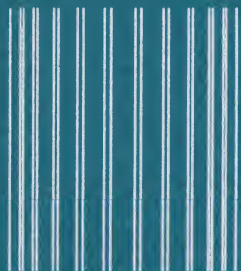




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Grace Metalious, 1960 (Photograph by Gerry Low)

Return to Grace Metalious

F. J. SYPHER

Grace Metalious's famous novel, *Peyton Place* (1956), enjoyed such immense popular success that its title has passed into the English language as a byword for a small town full of undercover scandal. Of the paperback edition alone, twelve million copies were printed, and the book was followed by a successful motion picture (1957) starring Lana Turner and Diane Varsi as Constance and Allison MacKenzie, and Hope Lange as Selena Cross. Eventually the story became a television serial (1964–1969), with Mia Farrow as Allison MacKenzie. The sequel to the book, *Return to Peyton Place* (1959), sold four million copies in paperback and was also made into a film (1961). Many critics have dismissed Metalious's books as merely sensational; I suggest, however, that her work deserves to receive more sympathetic critical attention.

The main reason Grace Metalious's work has been misunderstood is that the book that brought her fame, *Peyton Place*, was deliberately, aggressively, and successfully marketed as a sensational novel with daring sex scenes and scandalous revelations. The blurb on the cover of the Dell paperback advertises it as: "The explosive best seller that lifts the lid off a respectable New England town." The artwork shows a small, typically suburban train station glowing peacefully in the dark—an icon of the warmth and coziness of a country town to which one might commute home in the evening.

It has been said that the most insidious misrepresentations twist, rather than deny, the truth. The fame of *Peyton Place* is an apposite example. There are indeed sex scenes that were daring at the time. *Peyton Place* was banned in a number of American towns, and Canada prohibited importation of copies. The book also includes ugly situations—such as Selena Cross's rape by Lucas Cross, her drunkard stepfather; her illegal abortion performed, out of sympathy for the victim, by the wise country physician, Dr. Swain, and recorded as an appendectomy; and Selena's murder of

Lucas when he tries to rape her again. Sex, violence, and scandal—these were enough for readers who eagerly thumbed pages to get at the “good parts.”

But there are wider and deeper dimensions to the novel. The central character is Allison MacKenzie, a partly autobiographical figure who refines her powers of observation and expression as she develops into a successful novelist. Her growth and artistic development constitute the core of the novel, which could well be termed a *Bildungsroman*. In fact, Metalious's original title for the book, *The Tree and the Blossom* (rejected as not likely to help sell the book), reflects her emphasis on family life and development through successive generations. The original title also underscores the importance of the vivid descriptions of the passing seasons, and it echoes anonymous lines of verse quoted by Dr. Swain—later recalled by Allison. The book opens with the memorable sentence: “Indian summer is like a woman.” At the start of the story, Allison is twelve years old. She stands at Road's End, high on a hill—her personal Parnassus—and looks down at the town below. Eight years later, in 1944, she is there again at the same season, and looking at the town, she remembers the verses: “I saw the starry tree Eternity, put forth the blossom Time.” (The lines are distinctly reminiscent of “Hertha,” by Allison's favorite poet, Swinburne.) She sees the distant town as a “toy village”:

Oh, I love you, she cried silently. I love every part of you.
Your beauty and your cruelty, your kindness and ugliness.
But now I know you, and you no longer frighten me.
Perhaps you will again, tomorrow or the next day, but right
now I love you and I am not afraid of you. Today you are just
a place.

Through growing up and discovering herself, and through mastering her objective vision and her artistry as a novelist, Allison has risen above the town and come to terms with it as a microcosm of universal life.

Apart from the story of Allison's artistic and emotional growth, there is a strong current of social criticism that goes far beyond attitudes concerning sexual matters. The town of Peyton Place is

not—as it is so often imagined to be and as the cover of the paperback edition suggests—a suburban bedroom community of the 1950s; rather, it is a rough, northern New England mill town in the late 1930s and early 1940s, run largely by and for the mill owners, while workers and drifters like Lucas Cross live in lean-tos or tarpaper shacks. The sex, violence, scandal, and hypocrisy represent sharply observed realities that Allison must accept and assimilate as part of her life and world, both as a person and as an artist.

One of the most delicious ironies in *Peyton Place* is the story of how the town got its name from Samuel Peyton, who had a castle brought from England stone by stone and built it on the hill near Road's End. As the townspeople reluctantly remember, he was a wealthy African American who had been a slave but escaped to France where he married a Frenchwoman and used gold he had stolen from his master to make a fortune in shipping. He came back to the United States during the Civil War and, after being snubbed by liberal, abolitionist Boston, eventually settled in the wilderness of the upper Connecticut River valley. There he built his imported castle and enlarged his fortune by running guns from Portsmouth to the South. After his death, the railroad came up the river and a town developed around it at this location—named after the now vacant and crumbling structure known as Peyton's place. Allison titles her first novel *Samuel's Castle*.

Peyton Place contains direct allusions to Poe, Swinburne, and other writers. Tomas Makris—principal of the local school and lover of Allison's mother, Constance MacKenzie—compares Allison to Gautier's Mlle de Maupin. As a girl, Allison reads Maupassant with reactions that range from incomprehension to tears: "She had no sympathy for 'Miss Harriet,' but her heart broke for the two old people who worked so long and so hard to buy another 'Diamond Necklace.'" Then she turns—as the narrator wryly observes—"without a quiver" to James Hilton's *Goodbye, Mr. Chips* (1934). She "wept in the darkness of her room for an hour while the last line of the story lingered in her mind: 'I said goodbye to Chips the night before he died.'" She admires Hervey

Allen's best-seller, *Anthony Adverse* (1933), and wants to write an equally famous book and become "a celebrity." The narrator's sympathy for her heroine is laced with humorous assessment of



Diane Varsi, Lana Turner, and Hope Lange (left to right) in a scene from the 1957 20th Century Fox motion picture *Peyton Place*

her critical naïveté. But, although Allison's reading is eclectic, her reflective, analytical mind leads her to apply her knowledge and experience to enduring dilemmas of philosophy and religion. These ingredients are hardly what one would expect to find in a merely sensational novel.

One could go on to comment on the author's masterful handling of dialogue, description, and the whole machinery of the novel with its interlocking narrative lines, connecting different families. But comments such as these offer no substitute for the experience of reading the book. Like many works, it is often con-

demned without a trial. To read *Peyton Place* today is to be delightfully surprised and impressed.

The sequel, *Return to Peyton Place*, was written at the request of the Hollywood filmmaker Jerry Wald, who wanted material for a second movie, which turned out to be inferior to the first. Metalious regarded the book as little more than a potboiler, and most readers would probably agree, although it gave her a welcome opportunity to satirize the way Hollywood watered down and distorted her first book. For instance, Allison's philosophical musings were made inconspicuous, and her development as a successful writer was relegated to the background. Selena's abortion became a miscarriage. The book presents a world that, in general, seems at least as tolerant of vice as of virtue. The film, by contrast, offers Hollywood's staple depiction of stereotypes and of virtue rewarded, and it generally washes out much of the cynicism and corruption at high levels and ugliness at lower levels. Furthermore, the movie was filmed during the summer of 1957 in Camden, Maine—a picture-postcard pretty coastal town. One gets no sense of the harshness of the novel's cold, dark, Depression-era New Hampshire mill town, surrounded by steep, rocky hills, with a sullen river and a dirty railroad snaking through the valley.

Metalious's third novel, *The Tight White Collar* (1960), was based on a manuscript that had been written before *Peyton Place*, and it features characters—a wise country doctor, for example—who resemble those in *Peyton Place*. *The Tight White Collar* elicited mixed reviews and moral objections. Although it had sales of more than two million copies in paperback, this figure was a falling off from the sales of *Peyton Place* and *Return to Peyton Place*.

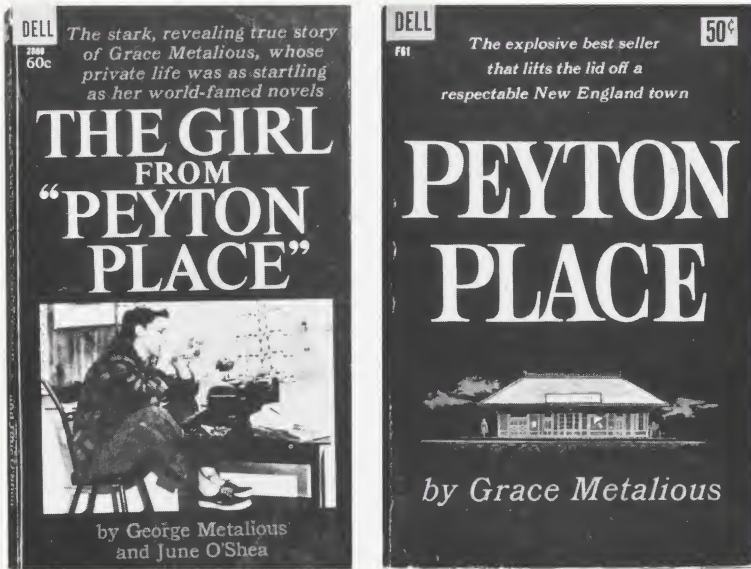
Her fourth book, *No Adam in Eden* (1963)—a saga of several generations of a fictional family of Catholic French-Canadian origin—was composed with a substantial amount of autobiographical material that the author had long been thinking of turning into a novel. In fact, a great deal of the subject matter of her work is based on her experiences growing up in Manchester, New

Hampshire, as Marie Grace DeRepentigny (born September 8, 1924) in a family similar to the one she depicts in this book. *No Adam in Eden* was completed in 1963, but the publisher of her three previous novels, Julian Messner, rejected it, and it was brought out by the Trident Press. Many reviewers were hostile, focusing on its offensive sexuality and sordid atmosphere. But one concludes that such reactions to her publications had by now become reflex actions in the literary community. Furthermore, she portrayed the members of a religious and ethnic minority too sharply to please most critics in the early 1960s. Serious discussion of the problems of diversity was virtually taboo at the time. In my opinion, *Peyton Place* is written with greater energy and has more immediate appeal, but *No Adam in Eden* seems the author's most mature work. Sales amounted to a million copies—a substantial number, but representing a still further decline from figures for her previous books.

No Adam in Eden was destined to be Grace Metalious's last book. She died on February 25, 1964, at the age of thirty-nine. The cause of death was internal hemorrhaging and cirrhosis of the liver, from years of excessive consumption of alcohol. Soon after her death, Dell published *The Girl from "Peyton Place": A Biography of Grace Metalious*, by her husband George Metalious and June O'Shea (1965). This book—a memoir, really, rather than a biography—stresses what the cover calls her "startling" "private life," still playing on the sensational reputation that had begun with *Peyton Place*. Far more informative is the indispensable scholarly account by Emily Toth, *Inside Peyton Place: The Life of Grace Metalious* (1981), with an excellent bibliography. Her family background, her shipwrecked marriages and love affairs, her dealings with publishers and filmmakers, and her chaotic finances—the whole story is told frankly and sympathetically, with respect for her accomplishments as a serious literary artist.

To place Metalious properly in American literary tradition is to see her affinities with writers such as: Theodore Dreiser, in *Sister Carrie* (1900); Sherwood Anderson, in *Winesburg, Ohio* (1919);

Sinclair Lewis, in *Main Street* (1920); and John Dos Passos, in *U.S.A.* (1930–1936). To be sure, her style is not as polished as Anderson's, nor her plan as original and ambitious as that of Dos Passos. But the current of social criticism and acute observation is



Left: The publicity photograph of Metalious (by Larry Smith) that appeared on her 1965 biography was dubbed “Pandora in Blue Jeans.” Right: Cover of the first edition of the paperback issued September 1957

shared by them. Jack Kerouac has been cited as a contemporary who also worked from a family background of Canadian origin. Another parallel author is J. D. Salinger; *The Catcher in the Rye* (1951), like *Peyton Place*, generated controversy and provoked objections on moral grounds, not only because of the author's discussion of sexuality, but also because of his challenge to social conventions. Considering other authors of the period, one is struck by the way Metalious, with her toughness, cynicism, and tendency to address social issues, has more in common with her predecessors than with, for example, John Updike.

The Columbia Rare Book and Manuscript Library is fortunate to possess, in the Paul Reynolds Collection, a substantial collection of manuscript material relating to Grace Metalious and her work. Paul Revere Reynolds (1864–1944), one of the first American literary agents, founded his firm in 1893, and after his death the agency was carried on by his son. The papers at Columbia relate to so many prominent authors that the index reads almost like a Who's Who of twentieth-century British and American literature. Among the clients of the Paul Reynolds agency was Grace Metalious, from 1961 until her death in 1964. Papers from 1964 to 1967 record dealings with her estate, such as the purchase of rights by Simon and Schuster in 1967. Among the documents are hundreds of letters and copies of letters from, to, and about Metalious and her work. Most of these relate to business and legal matters; but the papers often afford vivid glimpses into her personal life, particularly concerning her deteriorating financial position. Her works had been hugely profitable, but a major portion of the proceeds went to others. She had, for example, sold all the movie and television rights to *Peyton Place* for a mere \$250,000 (the movie earned \$11 million, while the television series later earned more than \$60 million). And she made bad investments and had overwhelming debts. It is worth noting that, desperate as she was at this time, Metalious writes her letters in a sharp, distinctive style that comes to the point with effortless directness and wit.

The Reynolds collection also includes creative material, such as some typescript pages for *No Adam in Eden*, and an outline, dated January 25, 1962, for a projected third volume of *Peyton Place*. She had earlier written the first two chapters, but the rest of the book—intended to generate cash—apparently was never written. The projected continuation is based more on the movies than on the books, so as to provide material for a third film. Among the highlights are Selena Cross's marriage to her defense attorney in her trial for the murder of her stepfather, and the birth of their son. Allison falls in love with a "heel," whom she finally dumps,

and then she goes to Europe to regain her bearings. David Noyes, her faithful friend in New York, waits for her; eventually she returns to Peyton Place, and she and David get married.

One can return to the work of Grace Metalious to reexamine and reevaluate it on its own terms and see that, apart from the sensational reputation that its promoters and its detractors created, she made an enduring contribution to twentieth-century American literature.

Life in the Field

Morton H. Fried in China

FRANCES LAFLEUR

Morton Fried had a lifelong association with Columbia University, so it is most fitting that the fruits of his research should find a permanent home in the C. V. Starr East Asian Library. Even before he completed his doctoral dissertation in 1951, he had begun lecturing in Columbia's Department of Anthropology, and he remained affiliated with the university until his death in 1986. From 1966 to 1969 he served as department chair, and despite ill health he worked indefatigably until his last day; he was correcting student papers at the time of his death.

A native New Yorker, Fried grew up in a middle-class home near Poe Park in the Bronx. His lively intellect manifested itself early; in elementary school his hand was up constantly, and he became known as an "upsetting student" to those teachers who were not prepared to deal with his probing questions. His father, a second-generation and largely self-educated customs inspector of Hungarian and German extraction, who read widely and loved music, was a role model for his son.

After graduating from the Townsend Harris High School for gifted children, Fried entered college at the age of fifteen. Initially, he was attracted by English literature, but when a friend introduced him to anthropology, he was quickly seduced by the rigors of the discipline and the tantalizing prospect of life in the field.

He had completed only one semester of graduate work at Columbia when he was drafted in 1943. Because of his formidable talents, he was selected to enter the Army's Chinese program at Harvard, which was run by the eminent linguist Chao Yuan-jen. He rapidly developed a fascination with Chinese language and culture, and no doubt his incentive was increased by the Army's policy of sending the bottom fourth of its classes directly to active duty in Europe and posting the casualty lists on the Harvard bulletin board.



Morton Fried dressed in typical peasant garb in Ch'u Hsien, 1948

After serving in the 101st Combat Engineers, Yankee Division, Fried was discharged in 1946 and resumed his studies at Columbia. He obtained a Social Science Research Council grant to conduct dissertation research in Ch'u Hsien, Anhui Province, not far from the city of Nanking. On September 12, 1947, he wrote to his mother that Ch'u Hsien had "an atmosphere that was to Shanghai as Shanghai is to New York's Chinatown—in short, [it was] the real China." A walled market town that included the farming villages outside its walls, Ch'u Hsien had a population of about forty thousand. He was invited to stay in the home of Ch'u Hsien's wealthiest merchant, the local representative of the

Standard Oil Company. Since the town had no electricity and no automobiles, and therefore no market for gasoline, Mr. Bien's business consisted of marketing kerosene for household lamps.

The most evocative materials in the collection are found in the letters that Fried wrote home to his mother recounting his life in the merchant's household, which consisted of "Mr. Bien, his wife, five children, two nephews, twelve clerks, two accountants, a cook, baker, three bakers' assistants, three nurses, two boy servants, a half dozen coolies, and one American." One can easily see how, as the months passed, the young anthropologist became more and more intimately involved in the daily life of the people around him. There are twenty-five such letters, most typed, single-spaced, and running for several pages, sometimes enlivened by amusing sketches of the personalities and the environs. The letters are carefully preserved in clear plastic in a loose-leaf binder, and are for the most part quite legible and in fairly good condition, although the edges are somewhat brittle. Unfortunately, a few were scribbled on Chinese rice paper under less-than-ideal circumstances, such as the one he sent on October 2, 1947, in which he writes: "This is written by candlelight in a small room while two old Chinese men play Chinese chess across the table, pausing every so often to comment on how quickly I write and marvel that they cannot understand a word."

There was a darker side to life in central China in the late 1940s, as everyone awaited the confrontation between the Nationalists and the Communists that would determine the fate of the country and the way of life that Fried was documenting. Occasionally, tidbits in the letters reflect the stresses of wartime, especially the tremendous problem of inflation in Shanghai, where he would visit his wife on weekends during the first months:

Money is all paper money. The denominations are \$500, \$1000, \$2000, \$5000, and \$10,000. There are also \$100 bills but they are hangovers from years past and if you get one you throw it away. There are two rates of exchange, the official government rate which today is 55,000 to one U.S. and the Black market, which is about 85,000 to one

U.S. Prices are adjusted in general to 91,000 to one U.S. . . . Salaries are paid at the official rate. It's confusing at first and you have the feeling it's all play money. But soon the horrible truth is clear. You can't win and you have to husband your resources. Now to make it all clear, here are some prices . . . Camel cigarettes, 18,000 a pack . . . Trolley fare 3,000 to 5,000, Newspaper 5,000, Restaurant (first class) 150,000 per person for dinner. (October 25, 1947)



Fried's snapshot of his cramped living quarters in Ch'u Hsien

Even Ch'u Hsien, remote though it seemed from the turmoil of the modern world, was not immune. On January 9, 1948, Fried tells his mother:

There are many soldiers quartered here now. My own room was fitted with a spring lock when I left and the lock combined with an official looking placard I set up (which not more than three people in the whole town could read) was enough to keep my little sanctuary out of the hands of the military. Even now as I write some soldier who sleeps with uncounted companions in the next room is scraping some mournful but thoroughly pleasing little tune from his little Chinese instrument.

However, most of Fried's sober reflections on the gathering storm are found in his diary entries rather than in his letters home. In October 1948, Fried and New York *Times* correspon-

dent Henry Lieberman traveled north to Hsiang-chou in eastern Honan to the headquarters of the 5th Chinese Army. At that time, he believed that Nanking would probably fall by the end of January, 1949. His slow local train took him through the city of Hsu-chou, which he describes as "a very much overgrown Ch'u Hsien." Passing beyond the city he writes in his diary on October 16, 1948:

From Suchou [Hsu-chou] west one passes a small range of hills and then comes into a limitless plain. There are far fewer streams to be seen and ground water is negligible. There also seem to be far more trees in evidence than in the Ch'u area. From Suchou westward the land near the railroad is broken continuously with fortifications, lateral trenches, earthworks, pillboxes, castleated breastworks, moats and barbed wire. These works give the land a barren touch, one can easily imagine any light-hearted goddess of fertility giving such a place a wide berth. Evidences of combat are not few: at every station the station house is a gutted shambles, along the right of way are twisted rails, broken bridges, wreckage of cars and engines. One travels with a feeling of apprehension. We did not disbelieve the news that yesterday's train was held up by four armed bandits.

The trip, covering only about 100 miles, took Fried and Lieberman twenty-four hours. The pillaging they witnessed by troops in the countryside and the meetings with various commanders convinced Fried of the Nationalists' ineptitude and corruption, and shortly thereafter he writes to his mother that he and his wife intend to leave China within two months.

In addition to the handwritten diary of the trip to Honan and the letters home, other materials of this first sojourn in the Far East include four pocket notebooks, about thirty photographs of natives of Ch'u Hsien engaged in daily tasks, some typewritten pages describing the economy and social structure of Ch'u Hsien, several transcriptions of interviews with ethnic minority subjects, and carbon copies of letters he wrote regarding the progress of his work to his professors at Columbia or to sponsors from the Social Science Research Council. In one such letter (written to Professor

Steward on December 2, 1947), reacting to the recent passage of the Fulbright bill, he optimistically advocates that the best future approach to studying a Chinese community would be a team of two anthropologists to diagnose the community, a historian to



View of the houses and countryside outside the west gate of Ch'u Hsien,
photographed by Fried

translate and precis the local historical documents, a psychologist to administer personality tests, and an agronomist to fill in details of soil conditions, crops, and the agricultural future of the area.

The fall of China to the Communists in 1949, however, forced Fried to give up his ambitious plans for multidisciplinary community studies on the mainland. For a time he turned his attentions toward other parts of the world; he did three months of field work in British Guiana in 1954, although even there his focus remained on the Chinese community and its adaptations to the complex fabric of the Caribbean environment under the impact of British colonialism.

The greater part of his scholarly effort, however, was spent on Taiwan, the only sizable Chinese cultural area accessible to Americans in the cold war years, during which he conducted his most important research. Fried had first visited Taiwan in 1948



Fried's photograph of a local village band promoted by the Communists
in the village of Kaihsienkung

before the Nationalist government had fled there from the mainland, and he made nine subsequent visits in the twenty years following the Nationalists' removal to the island and consolidation of political activities. His important two-volume work, *Distribution of Family Names in Taiwan*, was followed by meticulous research on the function of clan associations. His papers in the C. V. Starr East Asian Library not only provide additional background on the distribution of surnames, but also include unpublished materials on prominent clans. These materials reveal the importance of blood ties in Taiwanese society and allow us a

glimpse into the nature of its politics during an era when the native majority was struggling for release from the Nationalists' stranglehold.

Fried's collected papers also include unpublished articles on various aspects of Chinese culture, as well as lecture notes, tapes of lectures, and correspondence with anthropologists and other scholars. Through these materials, we can piece together a chronicle of American China studies during the cold war years and see revealed the flesh-and-blood motivations behind many of the more significant projects in Chinese anthropology.

This article is based on a longer account of the Fried Papers that first appeared in the *Committee on East Asian Libraries Bulletin*, No. 92, February 1991. Published with permission.

No Loaf of Bread for Corvo

The Stormy Letters of Frederick Rolfe to John Lane

PATRICK T. LAWLOR

On the morning of February 27, 1899, a shabby author, failed priest, and paranoid genius called upon his publisher in Vigo Street, London. Frederick Rolfe, better known as Baron Corvo, had come to London from a one-month stay in the Holywell workhouse in North Wales to seek his fame and fortune. Although equipped with immense talent and drive, Rolfe was destined to live an unhappy, frustrated life. His personal relationships inevitably floundered on the rocky shore of his disturbed psyche. The Rare Book and Manuscript Library now houses the fascinating series of letters written by Rolfe to his publisher, John Lane, between 1894 and 1903, the period when Rolfe was desperately endeavoring to make his mark on the literary world.

A publisher of talent and insight, founder of the Bodley Head imprint, John Lane accepted a number of stories by Rolfe for his influential, trendsetting literary quarterly *The Yellow Book*, edited by Henry Harland and Aubrey Beardsley, issued quarterly between April 1894 and April 1897. A shrewd and successful businessman, Lane was perfectly capable of taking advantage of an author's financial need. Rolfe knew this but was often in no position to object, for it was his publisher, Rolfe believed, who held the key to success.

Rolfe attracted the attention and appreciation of Lane and Harland with his outrageous yet charming retellings of the legends of Catholic saints, "Stories Toto Told Me." Begun in 1890 in Italy—where Rolfe had gone to study for the priesthood—and continued thereafter in England, the wit, humor, and idiosyncratic artifice of the stories appealed to Lane's decadent sensibilities. The first of six Toto stories appeared in the October 1895 issue of *The Yellow Book*. Unfortunately, Lane was not quick to pay for material

received. From the start, requests for payment appear in Rolfe's letters. For instance, in June 1896 he writes to Lane presenting his compliments and asking for payment for two stories—"A Caprice of the Cherubim" and "About Beata Beatrice and the Mamma of San Pietro"—which had appeared in the April issue of *The Yellow Book*. Upon receiving payment, Rolfe questions the sum: "Never made out why you sent me [£]7 for the last two stories, when Mr. Harland recommended me for [£]10." Knowing that Lane values the Toto stories, Rolfe tries to entice him: "There are 43 more ('49 altogether') and . . . the 43 repose in [my] private notebooks in an oak chest and a leather dressing bag." However, Rolfe tells Lane that to get hold of the stories it will be necessary to free them from creditors who hold them for payment of £90. Needless to say, Lane does not send Rolfe the money, and on August 29, Rolfe sarcastically writes: "Thank you for hoping for the dissipation of my other troubles. They are enlarged. And I am living on nuts and blackberries out of the woods!"

Desperate, in September 1897, Rolfe turns to his friend Edward Slaughter and asks him to intercede with Lane by offering Lane the rights to a large portion of Rolfe's writing in exchange for £100. When Slaughter, a former private pupil of Rolfe's, proves unable to help, Rolfe characteristically reacts: "As I predicted, Eddie Slaughter has thrown me over." He asks Lane to respond to his offer, adding: "Kindly keep my address and your knowledge of my miserable existence entirely to yourself." Lane tells him he has heard nothing from Slaughter, whereupon an incensed Rolfe sends Lane a fair copy of the letter to Slaughter. He pleads with Lane to have pity on him: "Make some effort to get to know me. . . . All I want is to be picked out of this hole [Holywell] where I lie buried, and be given a chance to use myself."

In February 1898, Lane offers Rolfe a small sum for the rights to publish the six Toto stories from *The Yellow Book* as a Bodley book. Gratefully, Rolfe accepts, adding: "'No reasonable offer refused'; as the [money] may enable me to get possession of the 43 more Toto Stories." In order to dramatize his financial plight,

he tells Lane that he was forced to beg for the fourpence it took to post the letter. As the publication date for the book approaches, Rolfe's plight worsens; when he becomes the object of the unwanted attention of a local bailiff, Rolfe is forced to make a quick exit from his quarters in Bank Place. Amid disaster, Rolfe is capable of levity. He writes of a new Toto story he is considering writing; however, before committing himself to the task, he warns Lane that it is "improper": "Briefly it is the history of a young man who thoroughly enjoyed himself for two years, and then became a eunuch for the kingdom of heavens sake." August finds Rolfe still pleading with Lane for money, and if not money then at least "some paper to write on."

Stories Toto Told Me was published in September 1898. Although glad to see the book issued, Rolfe loses no time in expressing his displeasure with the printer, who "retained many blunders which [Rolfe] had corrected." Soon after receiving the writing paper requested from Lane, Rolfe sends him a manuscript of seventeen new "Stories Toto Told Me." These new stories were later to be published as *In His Own Image*. The poor quality of the paper sent by Lane upsets Rolfe. He sarcastically apologizes to Lane for the trouble he will have reading the stories, explaining: "[I] could not make a finer copy owing to the porosity of the paper which you sent me." Often portrayed as a man of little character, Rolfe had a punctilious side to his nature. Although in desperate need of the money, he asks Lane to assign the sum of £8/19 to Edward Slaughter "for value received." Rolfe was not a cheat or a swindler; if he had a debt to pay or a deadline to meet, he would endeavor to fulfill his obligations, even if it meant starving himself.

Realizing that publication is not going to be the answer to his financial plight, the impecunious author attempts to get Lane to use his influence to secure him a position as a traveling correspondent for Joseph Pulitzer in Persia or in the Greek colonies of Italy, assuring Lane that the pieces would be highly readable: "You know that I have descriptive power; and that what I touch I

adorn, seeing the commonest things from a dramatic, an artistic, and a richly interesting point of view." Lane, however, does not see himself as Rolfe's promoter. Sensing this, the tone of Rolfe's letters becomes more businesslike and less trusting. Underpaid



Frederic Rolfe, Baron Corvo, 1898

for the manuscript of *In His Own Image* and frustrated by the delays in publication that plague their relationship, Rolfe is further upset when he is not allowed to keep his title, "A Sensational Atomist"; he protests, but reflects that Lane has guaranteed to make him "not only an artistic success, but a commercial success as well." By the end of 1899, however, Rolfe's belief in this promise is wearing thin, and yet he continues to chant it as a type of psychologically necessary mantra.

In 1899, Lane commissions Rolfe to undertake an English translation of J. B. Nicolas's French *Rubáiyát d'Umar Khayyám*, and Rolfe sets to the task with zeal, delivering the manuscript to Lane in May of 1900. But as the months pass, Rolfe becomes concerned over the publication of his *Rubáiyát*. By the end of 1901, he loses his patience and his natural sarcasm comes to the fore. He accuses Lane of leaving his letters unanswered for "more than five months" and of failing to allow him to assist in the sale and promotion of *In His Own Image*: "Having noted for future use what amounts to a rejection of my offer to serve you, I am content to leave the matter there." Needless to say, the matter is far from over. Eventually, Lane's prevarication and delay, combined with Rolfe's prickly nature, end their relationship.

The temperamental author is unable to accept the vicissitudes and vagaries of the publishing world, giving rise to feelings of frustration and anger. Consequently, Rolfe rebukes friends and associates for acts that he takes to be betrayals of trust. A master of sarcasm, Rolfe is driven to distraction by Lane's handling of the *Rubáiyát* publication. When Lane ventures to raise the subject with Rolfe in March 1902, Rolfe responds: "So many years have elapsed since the initiation [of this project], that I have lost all interest in it. . . . I, of course, instantly shall cancel all my present obligations and engagements, that I may devote my undivided attention to the gratuitous task which you have sent me." Unwisely, Lane says that he has found numerous mistakes throughout the translation, prompting Rolfe to defend himself: "Permit me to say that your statement that the proofs of the *Rubáiyát* are full of mistakes from beginning to end, is a grotesque and inaccurate exaggeration." Again, Rolfe informs Lane that he has lost enthusiasm for the *Rubáiyát* project.

Lane's seeming failure to turn him into a commercial and literary success is taken by Rolfe to be a contractual failure. He informs Lane that it will be necessary for him (Rolfe) to look for someone else to help him achieve his goals. Lane, of course, does not care if Rolfe persists in finding him responsible for the latter's

failure to achieve fame. Lane does, however, desire a less hostile relationship with the explosive author, and, for his part, Rolfe proves unwilling to cut all ties with Lane: "As long as a good understanding exists between us, and you treat me with frankness and consideration, you will find me perfectly willing to oblige you to the utmost of my power."

At times Rolfe seems ambivalent about success: "I myself hear so much about it that I should think the life of a successful author must be intolerable when an unsuccessful one is as bored as I." However, such ideas are quickly dismissed. Throughout April 1902, Rolfe works steadily on the revision of the *Rubáiyát* proof while continuing to complain about the delay Lane has caused: "It has been a difficult and intricate piece of work to pick up the threads which were dropped in April 1901." However, he feels optimistic about the project and promises to return the proofs to Lane "within a week" after receiving "a duplicate on which . . . to record, for [his] own satisfaction," the corrections he has made on the original proofs. Lane insists that Rolfe return the corrected proofs of the *Rubáiyát* immediately, and Rolfe agrees reluctantly, asking Lane to send him the many detachable slips upon which he has written his corrections. Such a trusting act does not come easily to Rolfe and is clearly a sign of his goodwill. Now in high spirits about the project, he compliments Nathan Haskell Dole, who worked with him on the *Rubáiyát*, as "a gentleman and a scholar." Rolfe is even willing to waive his rights to further revision of the proof, hoping that by so doing the *Rubáiyát* will appear in print and "will make a great success."

By October, Rolfe's patience is beginning to wear thin. In a terse note, he asks: "Will you kindly tell me when you are going to bring out that *Rubáiyát*?" By November, his patience has run out. When Lane informs him that he wants to put off the publication of the *Rubáiyát* until the spring of 1903, Rolfe responds with a letter replete with sarcasm and condemnation. Claiming that his literary reputation has suffered, as well as other projects, he warns Lane by rhetorically asking: "I can only repeat for the present that

I hope you are only joking." In fact, Rolfe repeats an ominous three times his hope that Lane is joking.

When no response is forthcoming, Rolfe writes to Lane on December 2, 1902, detailing the whole sorry three-year affair. He also explains that he has been attempting to reform; that he realizes he must change his ways and stop squabbling and fighting with colleagues and friends: "It is my pose, and has been since July, to make friends and not enemies." Even though a kinder, gentler Rolfe is in the making, he warns Lane that he "must look after [his] own interests." He closes by asking Lane to let him know what he is going to do regarding the publication of the *Rubáiyát* so that Rolfe can decide what course of action to pursue.

Lane promises to publish the *Rubáiyát* in January of 1903 and offers to put more work Rolfe's way. Rolfe, however, is not placated. He informs Lane that there have been numerous projects on which he could have worked to great mutual benefit, but because Lane chose to listen to the "libelous dicacity of a certain 'Jesuit Jackal'" he had been misled as to Rolfe's character. The "Jackal" refers to Father Charles Sidney de Beauclerk, promoter of the shrine of Saint Winefride, who met Rolfe at Holywell and commissioned him to paint a series of religious wall hangings and banners. Inevitably their relationship soured when Beauclerk hesitated to pay Rolfe for some of the banners. Rolfe's hatred of Beauclerk was such that he managed to have the priest removed from his position at Holywell in 1898 by writing a letter to Father Beauclerk's Father General in Rome.

Rolfe becomes convinced that Lane is incapable of dealing properly with authors. He feels that his publisher has not given him a chance to prove his character and talent. "Your experience," he writes, "as a man of the world should have taught you that encouragement, tangible encouragement, administered at the psychological moment, binds a writer to a publisher's interests more effectively than forty agreements." Another delay at the end of December causes Rolfe to confront the publisher over a number of misleading and seemingly contradictory statements made

xviii Jan. 1903

69, BROADHURST GARDENS,
HAMPSTEAD.

Dear Mr Lane:

I have your letter of this date,
which, unfortunately, is not
what I ask'd for on Friday,
viz. a copy of my agreement
with you concerning the Rubai
'yat. I presume there is nothing
in it which ought not to be
shown, to the Society of Authors
for example.

And, now that more than half
of the month has elapsed, and

Rolfe's letter to John Lane, January 19, 1903, requesting
a copy of the contract of the *Rubáiyát*

regarding the publication of the *Rubáiyát*: "I confess that I can't
make anything out of the tangle," he writes.

The war of words between author and publisher escalates.
Rolfe asks Lane to send him a copy of the contract for the
Rubáiyát so that he can take advice as to his legal situation. Lane
informs Rolfe that he has no copy of the contract, and Rolfe asks

whether Lane is aware that the Society of Authors “has a penchant for pursuing agreements,” petulantly adding: “If you won’t be friendly after all I’ve done for you, it’s your fault: not mine.” The publisher is now getting fed up with all the accusations; he tries to straighten out the situation by explaining to Rolfe that his actions have been entirely honorable and quite professional. Rolfe, however, is in no mood to entertain such appeals and cites well over half a dozen promises that Lane has failed to keep. As he writes, Rolfe becomes even angrier, ending his letter: “Therefore, on account of your evasions, delays, broken promises, and contradictory statements, . . . consider that this letter cancels the letter of concessions which you extorted by permission from my benevolence on the 28 of May 1902.”

Lane is infuriated by this letter and quickly endeavors to correct some of Rolfe’s misapprehensions, reminding Rolfe of the debt he owes his publisher and promoter. Rolfe explodes with self-righteous indignation: “You have done nothing [for me], except to take a rather dirty advantage of my misfortunes to under-pay me and to deceive me.” Revoking his previous intention to allow the *Rubáiyát* to proceed without a final proofreading, Rolfe insists that he must satisfy himself that the final product is worthy of bearing his name. Failing such inspection, Rolfe declares that he forbids Lane to publish the book with his name on the title page. With bitter condescension, Rolfe adds: “Now I do hope that you will make a violent effort to try to understand this plain speaking.” Lane responds that he intends to issue the translation without any name.

Realizing that his options are limited regarding the publication, Rolfe complains that he has yet to receive his author’s copies. Unable to summon any generosity, Lane annotates Rolfe’s letter of request: “Send one copy.” In February 1903, Rolfe again tries to pressure Lane by informing him that “Mr. Thring” of the Authors Society advises him that if the affair is not soon cleared up a statement will be issued to the English and American papers and, perhaps, an action for damages will be brought against Lane. Too

much a hardened publisher to balk at such lame threats, Lane sends Rolfe an advance copy of the book along with a letter teasing Rolfe by expressing puzzlement over Rolfe's argumentative tone.

Always ready to fly into a rage when insulted, Rolfe deals with the various points Lane raises numerically, since "it seems quite useless to write to [Lane] rationally or urbanely." Although he finds in "at least eighteen cases" his proof-corrections have not been effected, and that Slaughter's name is missing from the title page and his suggestion as to the binding has not been accepted, Rolfe notes in point number seven: "I do not consider these points as being vitally important." Point number eight, however, grants Lane permission to issue the book with Rolfe's name on the title page, just so long as Lane keeps three promises made in letters to Rolfe on "Feb. 14th 1903, May 28th 1902, and Feb. 19 1900," respectively: "(a) to issue the book forthwith: (b) to make it do me much good: [(c)] to make me a commercial as well as an artistic success." Needless to say, Rolfe is simply teasing Lane in return at this point, having reconciled himself to the affair's conclusion. As a gesture of reconciliation, Lane asks Rolfe if there is anything he can do to help him. Rolfe responds by asking for an advance of £100 against a "series of 24 articles now appearing in one of the monthlies and subsequently to be issued in book form." Lane does not accept the offer.

By March 1903, Rolfe is in receipt of six *Rubáiyáts*. When Lane quickly responds to his request for more copies, Rolfe begins to treat him in a far less hostile manner, going so far as to enter into a discussion of sales and reviews of Corvo books in Australia, where Rolfe's brother works as a schoolmaster. By April, however, Rolfe is again upset with Lane. In a rather odd letter, Rolfe reminds Lane that he gave Lane permission to use his name on the *Rubáiyát* on three conditions. He demands of Lane: "Say now what you are doing, or are going to do, to redeem your promises." Rolfe is of the opinion that Lane is reluctant to work as hard as he should to ensure publicity and sales. Artistic success is not enough for Rolfe; unreasonably, he blames Lane for a good deal of his financial

plight and commercial failure. In an effort to spur Lane to heightened efforts of publicity-seeking on his behalf, he sends Lane a copy of a letter from the Italian embassy accepting a copy of the *Rubáiyát* on behalf of the King of Italy. But it is too late; Lane is



Caricature of John Lane by Max Beerbohm, circa 1901, which appeared in *Without Prejudice*

tired and frustrated by Rolfe's near-paranoid inferences and threatening demands. For his part, Rolfe sees Lane as a destructive prevaricator, responsible for the better part of his misery.

The final straw comes after Rolfe writes *Nicholas Crabbe*. Surprisingly, Rolfe first offers the manuscript to Lane. As Lane read the following fictionalized description of his first meeting with Rolfe, his blood must have boiled:

On Monday morning, he presented himself to his publisher. Slim Schelm (a tubby little pot-bellied bantam, scrupulously attired and looking as though he had been suckled on bad beer,) was both interesting and afraid.

Lane promptly and angrily returns the manuscript to Rolfe along with a blistering letter of rejection. Unable to see how he might have offended Lane, Rolfe responds in kind: "I can only suppose that, when you indited the besottedly silly ill-spelt ungrammatical & purely spottily-punctuated letter just arrived [rejecting the manuscript], you must have been not yet sober or else suffering from the twinges of a blastemal conscience which naturally would afflict the liar of The Ms. in the Red Box & the swindler of Mrs. Gertrude Atherton. . . . I shall examine [the manuscript] . . . with extremely careful endeavour to find out what can possibly have put you into such a maniacal & rhapsodical fury."

Their relationship was at an end. Rolfe died of heart failure in Venice in 1913 at the age of fifty-three. Lane died ten years later. In 1963, Allen Lane published Rolfe's letters to Lane as a Christmas gift book, edited and with an introduction by Cecil Woolf. The novel *Nicholas Crabbe; or the One and the Many* was not published until 1958.

Our Growing Collections

RUDOLPH ELLENBOGEN

Cohen (Gerald) gift. Three multilingual dictionaries have been presented to the libraries by Mr. Gerald Cohen (Ph.D., 1971). The works include two by Jean Heym: *Novyi Rossiisko-Frantuzsko-Nemetskii Slovar*, Moscow, 1799, and *Dictionnaire Portatif ou Dictionnaire François-Russe-Allemand*, Riga and Leipzig, 1805, four volumes; and one dictionary by Philipp Reif, *Novye Parellelnye Slovarei*, St. Petersburg, 1898. This last work adds English to the Russian, French, and German vocabularies found in Heym's works. The 1799 Heym is particularly useful to scholars working on late-eighteenth-century dialect, accent, and translation and may be the only copy of this work in the United States.

Cohen (Herman and Aveve) Fund. Three books associated with Leonard Baskin were acquired for the collections on the Herman and Aveve Cohen Rare Book Fund this year including: Jose Yglesias's *One German Dead*, with a composite portrait of the author by Leonard Baskin, printed by the Eremite Press, 1988, one of 110 copies signed by the artist; and two books printed at the Gehenna Press: Stanley Kunitz's *The Coat Without a Seam: Sixty Poems, 1930-1972*, 1974, one of 150 copies, bound in half vellum and decorated-paper over boards; and James Baldwin's *Gypsy and Other Poems*, 1989, one of 275 copies with a signed and numbered etched portrait. Among the other books acquired on the Cohen Fund were Arthur Miller's previously unpublished *Homely Girl: A Life*, with ten original etchings by Louise Bourgeois, one of one hundred copies printed at the Stinehour Press, signed by the author and the illustrator; and *The Stanbrook Abbey Press: A Bibliography and Checklist*, compiled by David Butcher, one of thirty-five copies printed at the Whittington Press and bound in full Oasis, issued with ephemera and specimen pages printed at the Stanbrook Abbey Press.

Costikyan gift. For addition to his papers, Mr. Edward N. Costikyan (A.B., 1947; LL.B., 1949) has added thirty-five hun-

dred items, including correspondence, pamphlets, flyers, mimeograph manuscripts, and photographs that chronicle the political activities of the New Democratic Club of New York and campaigns from the 1950s through 1970s. The correspondence, concerning issues such as employment, includes letters from Governor Mario Cuomo, Senator John F. Kennedy, and National Committeeman Ed Weisl.

Creedy and McDonald gift. Ms. Ruth Creedy and Ms. Heather J. McDonald, proprietors of the Quirindi Handmade Paper Mill, the largest such mill in South Australia, have presented a copy of the sample book *Quirindi Plant Fibre Papers, 1991*. Bound in white linen and in a matching slipcase, the elegant volume contains twenty-one exquisite papers all made from the bark or leaves of native Australian trees.

Drucker gift. Professor Johanna Drucker has donated three artist's books she designed and produced: *Kidz*, 1979, silk screen on Rives paper, one of twenty-six numbered copies; *Jane Goes OUt W' The Scouts*, 1980, letterpress and linoleum blocks on Rives paper, one of forty-six copies; and *'S crap 'S ample*, 1980, letterpress on Rives paper, with a linoleum and potato print with watercolor cover illustration, one of eighty numbered copies.

Elkind gift. To our *Libris Polaris* Collection, Mr. Arnold Elkind has added *American Whalers in the Western Arctic: The Final Epoch of the Great American Sailing Whaling Fleet*, 1983, illustrated by William Gilkerson and text by John R. Bockstoe, one of 320 numbered copies printed, quarter-bound in leather, signed by the illustrator, and with an extra suite of plates. The twelve plates of watercolors and twenty-eight drawings that illustrate this handsome volume were researched and documented by Gilkerson to accompany Bockstoe's text. Noted scholar of the Arctic and explorer, Bockstoe is believed to be the first man to have traversed the Northwest Passage by open boat.

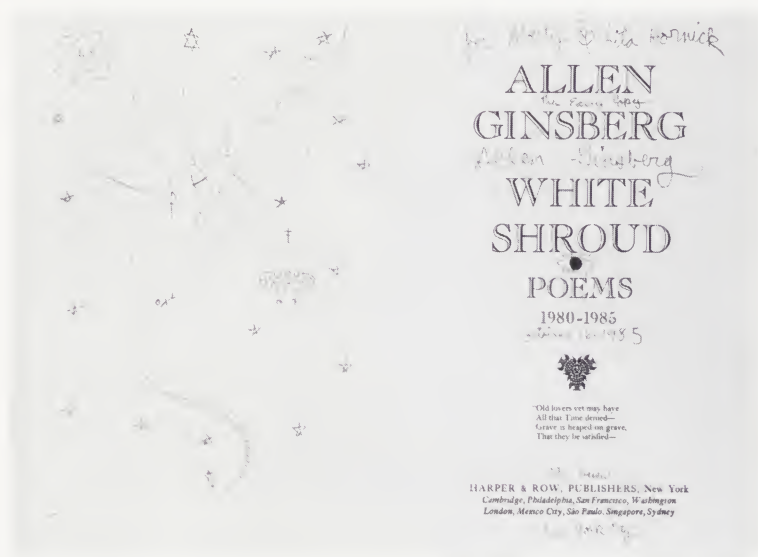
Engel Fund. Among the works of literature recently acquired for the Solton and Julia Engel Collection are: the first edition of Robert Browning's second book, *Paracelsus*, London, 1835, uncut and in the original boards; the first publication of Joseph Conrad's essay about the beginning of the First World War, *The First News*, London, 1918, one of twenty-five copies, in wrappers; and Violet Paget's rare three-decker roman à clef on Rossetti and the Pre-Raphaelites, *Miss Brown*, Edinburgh and London, 1884. Much to Henry James's consternation, the book was dedicated to him. James is known to have felt that the novel was overheated and erotic.

Friends Endowed Fund. More than two thousand items have been added to our extensive holdings of John Jay and Jay family papers through our Friends Endowed Fund. The papers include documents resulting from a petition of James Fenimore Cooper, including letters and documents signed by him; documents signed by Ulysses S. Grant; letters from Sarah Livingston Jay, Susan B. Anthony, Chester A. Arthur, and others; correspondence and business, legal, and personal papers of John Jay II; and William Jay II's diary while serving in the Army of the Potomac.

Fuld gift. Judge Stanley Howells Fuld (LL.B., 1926) has added to his papers approximately five hundred items of correspondence, manuscripts, and writings, including autobiographical materials, notes for the seminar he taught at New York University, and photographs of members of the Commission of New Technological Uses of Copyrighted Materials, 1975–1978, which he chaired.

Hornick gift. Over one hundred volumes of contemporary poetry have been donated by Mrs. Lita Hornick (A.B., 1948, B.; A.M., 1949; Ph.D., 1958). Among the numerous first and limited editions are volumes by John Ashbery, Julian Beck, Ted Berrigan, William Burroughs, Charles Henri Ford, Allen Ginsberg, Ted Greenwald, James Laughlin, Michael McLure, Rochelle Owens, Anne Waldman, and Bill Zavatsky; all are autographed or inscribed to Mrs. Hornick.

Lerman gift. Mr. Leo Lerman has presented to the Libraries eighty-two proof copies and editions of recent literature and non-fiction. Included in the gift are proof copies of John le Carré's *Night Manager*, Martha Grimes's *The Horse You Came in On*, Erica



Allen Ginsberg's drawing and inscription to Morton and Lita Hornick
(Hornick gift)

Jong's *The Devil at Large*, Peter Taylor's *The Oracle at Stoneleigh Court*, and John Updike's *Collected Poems, 1953–1993*.

Lodge Fund. A first edition of Albrecht von Eyb's *Aeneae Senensis praecepta artis rhetoricae*, Basle, (not after 1488), is one of several books purchased on the Gonzalez Lodge Fund. The work is a guide to Latin style with numerous excerpts from the “best” authors. Eyb was an eminent early humanist and ecclesiastic and Pope Pius II's chamberlain. In fact, the work was originally attributed to the Pope and is included in his *Opera omnia*. A second title acquired on this fund, *Lingurinus, seu Opus De Rebus gestis Imp. Caesaris Friderici, I. Aug. lib X. absolutum Richardi Bartholini*

Austriados lib. XII, Strassburg, 1531, contains two neo-Latin epics. The first work, attributed to Gunther of Paris, is a twelfth-century heroic poem, a contemporary record and important source for study of the life and times of Frederick Barbarossa; the second



Crispijn van Passe the Elder's engraving depicting Neptune assisting the Greek army, in *Speculum heroicum*, 1613 (Lodge Fund)

poem, by Riccardo Bartolini (d. 1538), court poet of Maximilian I, celebrates the life of Maximilian. This copy was bound for Peter Medmann (1507–1584), a correspondent of Erasmus and intimate friend of Philipp Melanchthon. Among the other works acquired on this fund is the first edition of the Latin and French retelling in verse synopses of Homer's *Iliad*—*Speculum heroicum* . . . *Les XXIII livres d'Homère*, Utrecht, 1613, which contains twenty-four exquisite engravings by Crispijn van Passe the Elder, each accompanied by a moral application.

Long gift. Mrs. Mary P. Long has added to the Geoffrey Parsons Papers correspondence between Lawrence Gilman, music critic

for the New York *Herald-Tribune*, and Parsons (A.B., 1899; LL.B., 1903), chief editorial writer for the *Tribune*. The seventy-five letters, written between 1922 and 1939, discuss Gilman's music criticism for the editorial page and his comments on music, musicians, and musical events in New York. The gift also includes some personal correspondence; upon Gilman's death in 1939, Parsons became executor of the Gilman estate.

Matthews Fund. The archive of Louis Napoleon Parker (1852–1944), comprising an apparently complete collection of his plays in typescript, a volume of unpublished manuscript verse, his collection of printed editions of his plays (including many presentation copies to his daughters), and a chalk portrait by Cyril Roberts, 1929, has been acquired through the Brander Matthews Fund. The majority of Parker's plays are unpublished, and many of these are unique copies of his work since the original manuscripts are no longer extant. Many of the typescripts contain notes, photographs of the sets and actors, and correspondence about contemporary and later productions. Parker's best-known plays include *The Cardinal*, *Disraeli*, *Joseph and His Brethren*, *The Monkey's Paw*, and *Pomander Walk*. The collection will augment the substantial gift of diaries, manuscripts, typescripts, and correspondence presented by Kenneth A. Lohf in 1975.

Ross gift. Ms. Beverly Ross has donated Alfred Rambaud's *A Popular History of Russia: From the Earliest Times to 1880 [1882]*, Boston, 1880–1882. The three volumes are illustrated throughout with woodcuts, steel plates, and maps and plans.

Saxon gift. Twenty-four cartoon drawings by Charles Saxon (A.B., 1940) have been donated by Mrs. Nancy Saxon (A.B., 1944, B.) for addition to her late husband's extensive collection. The works, in charcoal, pastels, watercolor, and pencil, include both published and unpublished drawings created between 1966 and 1980; there are seven illustrations for *Gourmet Magazine*, cover drawings for the *New Yorker*, designs for a Christmas greeting card and for the book jacket of *The Pearly Gates Syndicate*, as well as eight drawings for "Days of Tender Passion" published in the *New Yorker*, February 22, 1988.



Charles Saxon; pastel drawing for the *New Yorker*, 1966 (Saxon gift)

Smith Fund. The Libraries' holdings of mathematics continue to be enriched by books acquired by means of the David Eugene Smith Fund, among which are: the first edition of Maurice Bressieu's *Metrice Astronomicae Libri Quatuor*, Paris, 1581, dealing with trigonometry and its uses in astronomy, sexagesimal calculations, and plane and spherical trigonometry; and the first edition of Philippe van Lansberg's *Bedenckingen Op den Dabbelijckschen . . . vanden Aerdt-cloot*, Middelburg, 1629, which expounds the probability of the earth's motion according to the Copernican theory, of which there are no recorded copies in the United States. Also acquired was the manuscript from which the second edition, with additions, of John Rowe's *An Introduction to the Doctrine of Fluxions*, 1757, was printed. Rowe's manuscript is of special interest because it sheds light on publication of scientific works in the eighteenth century.

Sypher gift. Mr. Francis J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has donated materials relating to his research on Grace Metalious, including first editions of her novels *Peyton Place*, *No Adam in Eden*, and *The Tight White Collar*; first paperback editions of *Peyton Place*, *Return to Peyton Place*, and *The Tight White Collar*; movie stills from the 20th Century Fox production of *Peyton Place*, starring Diane Varsi, Lana Turner, and Hope Lange; and a copy of *Glamour*, March 1960, which contains Metalious's only published short story, "Edna Brown and the Charming Prince." See Mr. Sypher's article on Metalious in this issue.

Weston gift. Professor Corinne Comstock Weston (A.M., 1944; Ph.D., 1951) has established a collection of her papers with her donation of approximately one thousand letters documenting her professional career as a historian. One half of the collection is correspondence with Robert Livingston Schuyler (A.B., 1903; A.M., 1904; Ph.D., 1909), professor of history at Columbia from 1911 to 1951, with whom she collaborated on two books, *British Constitutional History Since 1832*, 1957, and *Cardinal Documents in British History*, 1961.

Activities of the Friends

Fall Reception. The exhibition “‘To Praise the Music’: Poems and Writings of William Bronk” opened with a Friends reception on Thursday, October 14. Mr. Bronk, who has published more than twenty books of poetry and prose, received the National Book Award for *Life Supports: New and Collected Poems*. The Exhibition includes correspondence, manuscripts, notebooks, photographs, literary reviews, etchings, chapbooks, broadsides, greeting cards, and many limited editions. Prior to the reception, the novelist Richard Elman presented a tribute to the poet. The reception also served to welcome to Columbia the new Director of the Rare Book and Manuscript Library, Jean Ashton. Ms. Ashton, who has been director of the New-York Historical Society Library, is returning to Columbia twenty-three years after receiving her Ph.D. in American literature at the University. The Bronk exhibition will remain on view in the Kempner Exhibition Room of the Rare Book and Manuscript Library through January.

Future Events. A reception on Wednesday afternoon, March 2, 1994, will open the spring exhibition in the Kempner Exhibition Room, and the annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Wednesday evening, April 6, 1994.

CONTRIBUTORS TO THIS ISSUE

RUDOLPH ELLENBOGEN is Curator of Rare Books.

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PATRICK T. LAWLOR has edited W. H. Auden's notebook *Poems 1927-1929* and is Curator of The Herbert H. Lehman Suite and Papers.

F. J. SYPHER's scholarly edition of Letitia Elizabeth Landon's three-decker novel *Ethel Churchill* was published October 1992.

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